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ABSTRACT

Contrastive rhetoric theory, an extension of contrastive grammar, holds that the rhetorical predispositions of a student's native language will interfere with attempts to learn the rhetoric of a second language; and that because speakers of different languages think differently, they organize paragraphs differently, a situation which influences second language acquisition, especially with respect to writing. While this theory is attractive, its major flaw is in its simplistic view of rhetoric, which ignores elements such as memory, style, delivery, and invention. To learn more about the contrasts in non-native speakers' rhetoric, 77 students of varied linguistic backgrounds (46 Arabs, 4 Iranians, 7 Indonesians and Malaysians, 14 Japanese, and 6 Spanish speakers) from 3 intensive pre-college English classes and 4 freshman composition classes were surveyed concerning the writing instruction, where rhetoric is learned, in their native countries. Several generalizations emerged: (1) heavy emphasis on grammar in all countries; (2) emphasis on organization patterns similar to those taught in the United States, in all countries except Spain; (3) little exposure to newer techniques of process-teaching and revising; and (4) lack of variety in writing assignment type. There were also contrasts in assignment type, teaching environment, relative oral/written emphasis, structured experiences with writing. The survey instrument and response tallies are appended. (MSE)

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# TOWARD A CONTRASTIVE NEW RHETORIC--A RHETORIC OF PROCESS

I would like to talk today about a provocative thesis proposed by Robert Kaplan (1972, 1967, 1966) in the late sixties: "contrastive rhetoric." This thesis, an extension of the contrastive grammar hypothesis and, according to Kaplan, a "natural and necessary corollate of the 'Whorf-Sapir hypothesis,'" (1972: 1) held that the rhetorical predispositions of a student's native language would interfere with that student's attempts to learn the rhetoric of a second language--pecifically, English. Kaplan argued that because speakers of different languages think differently, they therefore organize paragraphs differently, and that these differences influence second language acquisition, especially with respect to writing. We have probably all seen Kaplan's diagrams, which represent the different languages' ways of organizing:

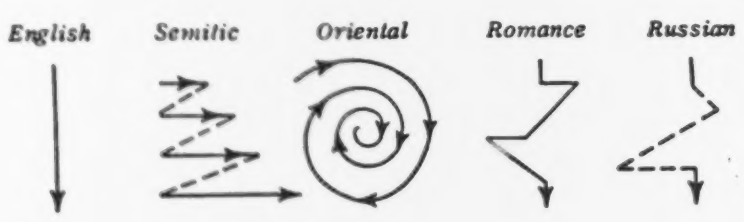


FIGURE 1

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As a teacher, I find the contrastive analysis hypothesis, whether with respect to syntax or structure, extremely attractive. Intuitively, it seems to have some validity. When I read Arabic-speaking students' papers, I usually recognize them as Arabic. And when I read Malaysian students' papers, I usually recognize them as Malaysian--and different from the Arabic students. My ESL students share problems across nationalities, as Krashen (Bailey, Madden, and Krashen 1974) and others who support a "developmental" rather than an interference hypothesis about errors in second-language acquisition would argue; that is, all of them, from whatever nationality, seem to be passing through stages similar to first-language learners. But my ESL students also differ from each other, depending upon their nationalities, which leads me to suspect that there must be something, at least partially, to the idea of a contrastive rhetoric.

Moreover, if the hypothesis is true, then it gives me a very simple--almost algorithmic--approach to solving my ESL students' writing problems. If my Arabic-speaking students lack the ability to subordinate and provide supporting reasons for their positions, then all I need to do is teach them how to subordinate and give reasons. If my Chinese-speaking students cannot be direct, then I must insist on their including an immediate topic sentence that states their position. If my French and Spanish-speaking students tend to digress, then I must teach them to carefully evaluate each contribution to an essay for its relevance.

Unfortunately, teaching writing is not so simple, nor can it ever be. And so, although I do not wish to reject the concept of a

contrastive rhetoric, neither am I ready to accept it completely. For one thing, it may be a difficult hypothesis to prove, which may explain why so little research in the area has in fact been accomplished since Kaplan first proposed it in 1967. For another thing, researchers may be looking in the wrong direction. And finally, it may be misleading ESL teachers about how to teach their students writing.

The major problem in Kaplan and others' work on contrastive rhetoric is in the limited view of rhetoric. Rhetoric involves the complex interaction of writer or speaker, audience, and world, which leads to the production, in time, of a verbal product designed to communicate with and affect others. Rhetoric, in other words, is a dynamic process and a complex one. For Aristotle, this complex process involved five elements: invention, memory, arrangement, style, and delivery. Although Kaplan, I am sure, knows of the more complex, dynamic views of rhetoric, he has chosen to define it as static. He defines rhetoric as "the method of organizing syntactic units into larger patterns (1967:15). For Kaplan, Aristotle's five elements are reduced to one--arrangement--specifically paragraph arrangement. He ignores memory, style, and delivery. Most importantly, at least to my view, he ignores invention.

There is a virtue to this limited view, although it is, I believe, a limited virtue. The virtue is that paragraph structures can be easily compared. Texts are visible; dynamic processes are not, or at least not as easily. But just because we have something to count does not mean that what we are counting has validity. It is true that we can find texts in the native languages that exhibit the structures Kaplan and

others describe. But it is also true that we can find texts that do not. Just recently, two articles about Chinese rhetoric, one in favor of the contrastive hypothesis (Matalene 1985), which appeared in College English, and one in favor of the developmental hypothesis (Mohan and Au Yeung-Lo 1985), which appeared in TESOL Quarterly, dealt with the existence of a supposed structure in Chinese rhetoric--the 8-legged essay. The first article argued that it does inform the writing of contemporary Chinese, while the second argued, just as convincingly, that it does not. And the examples each used did seem to support their contentions. Perhaps we could find anything to suit our purposes. What this suggests is that we may need to look elsewhere to study contrastive rhetoric.

There is another way in which all of the work on contrastive rhetoric has been extremely limited. Although the two articles just mentioned disagreed on the nature of Chinese arrangement, they did agree on the nature of English, or Western, arrangement, what Kaplan calls the "Platonic-Aristotelian" sequence of thought (1972: 7). They agree that Western arrangement is direct, consisting of a topic sentence plus development. According to Kaplan, "An English expository paragraph usually begins with a topic statement, and then, by a series of subdivisions of that topic statement, each supporting by example and illustration, proceeds to develop that central idea and relate that idea to all the other ideas in the whole essay" (1972:10). Matalene, in the College English article, says, "We subscribe to Aristotle's dictum, "State your case and prove it," and we expect to be provided with premises and conclusions connected by inductive and deductive reasoning"

(1985:790). And Mohan and Au-Yeung Lo, arguing in TESOL Quarterly that Chinese expository paragraph structure is just like English expository structure, say that textbooks in both countries say that writing should be direct, unified, and concise, each paper with a thesis, each paragraph with a topic (1985:520).

But is this necessarily the case? Is Western rhetoric direct, following the topic sentence plus development pattern? All the work, either in favor or against contrastive rhetoric, seems to assume a concensus about Western structure. Is this concensus justified?

As usual, it depends where we look and who we ask. If we were to believe the majority of composition textbooks, yes, English paragraph order is very direct, very prescribed, following one of about eight ways to develop. Moreover, if we are to believe many of these textbooks, writers write "from the paragraph up," selecting paragraph types as they go. But if we are to believe some researchers who have studied actual writers, this is not necessarily so. Richard Braddock (1974), for example, found in his study of professional writers, that very few writers use topic sentences, and that when they do, they rarely appear at the beginning of paragraphs. And Meade and Ellis found that the prescribed methods of development do not appear in most paragraphs, that, in fact, most paragraphs commented, gave reasons, or provided examples, suggesting that writers, far from "consciously select[ing] a method of paragraph development, ...only act in accord with [their] purpose[s] in writing" (1970: 225). Most theorists and researchers these days disagree with the composition textbooks, suggesting, with Arthur Stern (1976), that paragraph structure should not be imposed but

instead arises out of the need of the writer and his or her discourse. So Kaplan's view of rhetoric, that is, arrangement, is the "teacher's" view, not the writer's. Now, of course, teachers will be evaluating many ESL students, so perhaps they should learn to play their game--but we should realize it <u>is</u> a game--not real rhetoric.

For that matter, there are many teachers who do not hold to this "teacher's" view. To them, the idea of the paragraph, the concepts of exposition and argument, are not nearly as stable as Kaplan suggests. People such as William Zeiger (1985) argue that expository writing can be "exploratory" as well as "explanatory," while new rhetoricians (Young, Becker, and Pike 1970) argue in favor of more cooperative forms of argumentation, where writers do not, simply, give reasons to sway their opponents, but where they try to move gradually toward a more central position that both writer and audience can share. Such a form might be diagrammed like this:

Actually, even Aristotle would agree that giving reasons is not the only way to argue. That's just logos. There's also pathos and ethos. In fact, the citing of authorities (supposedly a feature of oriental and Arabic rhetoric) could be explained as an ethical appeal--completely in line with "Western" rhetorical principles. Arabic rhetoric, according

to Barbara Koch (1983), is coordinate rather than subordinate, presents truths rather than proves them. Erich Auerbach, in Mimesis (1953), and Ian Gordon, in the Movement of English Prose (1966), show in their historical studies that, although this rhetoric may have had its roots in the Middle East, it has continued to be a part of Western rhetoric.

Yet, despite the rich, complex tradition of Western rhetoric, proponents of contrastive rhetoric have characterized it in an extremely limited fashion. When these concepts are translated into instruction, we end up with a cartoon version of writing in English. As I mentioned earlier, one attractive feature of the contrastive rhetoric hypothesis is that it seems to offer almost an algorithm for teaching writing. And that algorithm turns out to be the five-paragraph essay. Over and over, I open ESL composition textbooks that seem intent upon teaching students to perform essays of this form. Perhaps one of the most disappointing experiences I had in looking at ESL composition texts was when I opened one book to a chapter called, "The Composition Process," only to find instructions about the expected structure of English essays--topic sentence plus support:

> The composition style of English-speaking Western cultures emphasizes the logical, linear development of one main idea through a series of closely related paragraphs. Each paragraph is expected to contain a subtopic developed through main idea statements supported by facts, details, reasons, or examples (Gregg and Russell 1985: 349).

There are those who would argue that we should teach such simple forms to ESL students because this is what their teachers will expect,

and being able to perform such structures will enable students to get through school. Indeed, Kaplan himself seems to feel that way: "The English class must not aim too high," he says. It should teach "imitation" and "no more." "Its function is to provide the student with a form within which he may operate." (1966: 19-20). The same issue has been argued with respect to basic writers. There will always be proponents of both sides. For my part, I believe that teaching such "quick fixes" will give a message that I do not wish to give. This message is that "English" writing can be quickly assimilated, kind of like a MacDonalds and French Fries. I would rather give a different message: that writing is more than fast food; it can be used for thinking and exploring and learning. But to give such a message, we will need to do more than teach students how to cloak their thoughts in five-paragraph themes. We will need, instead, to encourage students to participate in the whole writing process, from invention through delivery.

And if we are really to explore the possibility of a contrastive rhetoric, then we need to contrast the whole writing process, not just arrangement. Let's not reject the notion of a contrastive rhetoric. After all, there <u>are</u> obviously differences among cultures' languages. But let's not jump to simplistic conclusions about what "western" and "foreign" rhetoric involve. If we're going to contrast rhetorics, then let's contrast rich views of rhetoric, not make simple comparisons of a few finished texts. Let's try to understand the full contrasts between not only language <u>forms</u> but also language <u>uses</u> in different cultures. Let's look not only at arrangement and style, but

also at invention, memory, and delivery. And also, let's not jump to conclusions based on what textbooks tell us to do. Teachers of writing are only recently, since the advent of the process approach and case studies, trying to encourage students to write like successful writers do and not just as the textbook writers feel they ought to.

In the hope of finding more about the contrasts among non-native speakers' rhetorics, I recently surveyed non-native students from three pre-college intensive English classes and four freshman composition classes. Seventy-seven of those students, who form the basis of this study, come from five different groups--46 Arabs (of which there were 19 Saudis, 7 United Arab Emirates, 7 Omani, 4 Yemenites, 2 Palestinians, 2 Lebanese, 2 Jordanians, 2 Syrians, and 1 Kuwaiti), 4 Iranians, 7 Malaysians and Indonesians, 14 Japanese, and 6 Spanish speakers (of whom 3 were from Spain and 3 from Central America). In the survey (see handout) I asked students to recall the writing instruction they had received in their native countries in their native language.

Perhaps the biggest difference between a consideration of a contrastive rhetoric and a contrastive grammar is that grammar is learned naturally, in a home environment, while rhetoric is taught in the schools. So, one aspect of a contrastive rhetoric must consider what goes on in the instructional environment. This survey attempts to do so. Of course, my findings are limited. The practices of professional writers may very well differ from the injunctions of teachers, as was pointed out with regard to American paragraphing and as Janet Emig (1971) and others have pointed out with regard to outlining. Moreover, there is often a big gap between what teachers do and what

students say they do. Asking students to describe what they've learned is often like holding up a fun-house mirror to the instruction. However, these limitations may be more problematic to researchers and theorists of contrastive rhetoric than to teachers. Teachers want and need to know what was taught and learned before, for it helps them predict problems and plan lessons. This survey, I found, is quite revealing of general tendencies and differences in the writing instruction in the different countries.

The survey revealed several general tendencies. First, not suprisingly, I found that for all countries, there is a heavy emphasis on grammar, whether during instruction or during evaluation. Some students, the Japanese especially and a few Arabs, seemed to believe that the grammar of their native languages was more complicated than that of other languages, particularly English, and so they had to spend more time on grammar. Many Japanese students said that it was assumed that Japanese could write, once they were past elementary school, and so the emphasis was on grammar. Several of the Japanese pointed out the complication involved in learning Japanese, especially learning all the Chinese characters.

In addition to the emphasis on grammar, there was a heavy emphasis on organization among all the countries except Spain. But what seems to have been emphasized are not those patterns identified by Kaplan and other contrastive rhetoricians such as John Hinds (1982, 1980) with respect to Japanese and Barbara Koch (1983) with respect to Arabic. Almost all the students seemed to have internalized the American "Introduction/Development with Support/Conclusion" pattern. Over and

over they said that there was little difference between instruction about organizing in the United States and their native countries. Only three of the 46 Arab speakers mentioned that Arab writing was more indirect than American writing, that it was without paragraphs and without introductions and conclusions. Only one of the 14 Japanese students claimed that she learned different patterns of organization in Japan. There are several possible reasons for this finding. First, it may simply be defensiveness. Arab students, especially, seem to need to claim that there is no difference between American and Arab teaching (or American and Arab cities, or American and Arab industries, or American and Arab values). Second, all of these students are currently in American writing classes that are teaching them about the basic "Intro/Body/Conclusion" form, and what they are learning now probably overshadows past experiences. A third reason is that most of these students, except for the Spanish, are from developing nations that are only recently moving toward mass literacy, and which are borrowing a great deal from the West. Even Japan, although it is not so much a developing country like Oman or Saudi Arabia or Malaysia, nevertheless has borrowed many American features. Certainly, part of what has been borrowed may be the teaching of composition. In the case of the emerging nations, probably most teachers are Westerners or trained in the West.

They have not borrowed, however, some of the newer techniques in teaching composition. Process-teaching seems not to have affected these teachers. Although students indicate that their teachers pay some attention to helping them before writing (2.27 mean, on a scale where 4

= "always help" and 1 = "never help"), and although the students indicate they do some revising, it is clear that most teaching is product-centered. What "prewriting" exists takes the form of discussions about possible topics; less frequently, teachers show students examples of good papers. Very little "invention" actually occurs: students are not taught anything about discovery heuristics or other methods for exploration, for figuring out ways to make meaning. Indeed, many students say that the way teachers help them is "by giving me some of the details for my paper," or "by giving me the outline."

When it comes to revising, there is even less instruction: The mean response to the question about revising, for all students except the Iranians, was 2.13 (where 4 = "always revise" and 1 = "never revise"). The Iranians, in contrast, revise extensively: their mean was 3.33. When asked to explain what sort of revising they do, most students reveal that for them, "revising" means "correcting." There are students from all the nationalities who say they revise the ideas or organization, but the vast majority focus on correcting sentence-level mistakes.

Many of the other features of process-teaching are also missing. The students have had few experiences writing for audiences other than the teacher. About half (41) of the students said they at least sometimes wrote for friends, classmates, or other audiences, but only 14% (11) said they did so regularly ("usually" or "always"). These students also have had very little experience writing outside of school. Less than a half (30) of the students said they wrote things like poems or letters or articles for their school newspaper. In this respect,

they are very much like their American and British counterparts, according to the studies conducted by Arthur Applebee (1981) in the United States and by James Britton and his colleagues (1975) in Great Britain.

This lack of variety extends to the functions of their writing. In general, they seem to have written informative prose for, as Britton et al. call it, "the teacher-as-examiner." Again, this parallels the findings by Applebee and Britton et al. Few students (about a quarter of the sample--20) seemed to have experience with other modes, such as persuasion. Those that did acknowledge experience in the area of persuasion indicated that their instruction almost exclusively emphasized ´logos´--persuading through logical appeals. A few Arabs evinced a concern for ´pathos´: one student said the way to convince an audience was "not to say anything that will make my reader sick." And several Spanish speakers indicated a concern for ´ethos,´ saying that the best way to persuade was to "speak my feelings" and "express myself honestly." But in the main, those that responded to this question said that the best way to persuade was to use facts and evidence and details and logic to prove the point--exactly the way most American students would probably respond.

There were also contrasts among the countries. The Japanese said that, in general, there was very little direct writing instruction in Japan, a fact that seemed to make some students very proud and others rather desperate. What writing they did, students felt that teachers emphasized clarity, organization, and beauty of the language. Teaching tended to be lectures, with little sharing among students of their

writing or ideas. Writing instruction seems to be very private for the Japanese. They were the only students who consistently said they wrote in journals or diaries, either on their own or as a class assignment. Moreover, they seemed to have shared little with other students about their experiences. A revealing and not atypical response to the "How did your teachers help you before writing?" question was this one: "My teachers said they would help, but I never asked them. As for the other students, I really don't know." In addition, the Japanese were the only group who emphasized memorization as a teaching method, and, along with the Spanish and Malaysian/Indonesian group, they said they did a lot of literary reading.

In contrast, the Arabs revealed a far more social teaching environment. A far greater percentage of them than the Japanese said they had received composition instruction, often in classes called "Composition." In these classes, the Arab students did no journal writing and a lot of in-class writing and discussion. Among the nationalities, the Arabs did a lot of invention, mostly in the form of discussion of topics. They averaged 2.53 on a scale where 4 = "teachers always helped us before writing" and 1 = "never helped." Only the Malaysians did more invention (3.0). On the other hand, the Arab students did little revision; in fact they did the least revision of all the students surveyed (1.95, where 4 = "always revise" and 1 = "never revise").

The Iranians were the most social and oral of the students. They were the only group whose teachers had them read other students' writing, both their own and models. They were also the only group who

rated writing letters highly as one of their teachers' assignments. Perhaps there is some correlation between this heavy social, communicative emphasis and the fact that the Iranians were the heaviest revisers surveyed. They averaged 3.33 on the question "Did you revise your writing?" where 4 = "always revise" and 1 = "never revise."

The Malaysians and Indonesians seemed to have had the most structured experiences with writing and the most variety. Their teachers lectured a lot; also, more of them than other nationalities said they took required writing courses, more said they had help before writing, and more said they wrote on required topics. Organization and grammar were heavily emphasized in their school writing experiences. But they were also the only group who felt their teachers emphasized providing details and examples, originality and imagination, and persuasion. Seventy-one per cent thought persuasiveness was important to their teachers, while for all other nationalities, persuasiveness was one of the least cited criteria in question 19. In general, the Malaysian and Indonesian responses were similar enough to group the two nationalities together, despite their differences in language, but in a few areas the two groups differed radically: three of the four Malaysians said that neatness was an important feature their teachers evaluated, while none of the three Indonesians said that it was; and all the Indonesians said that length was important, while none of the Malaysians said it was. Indeed, length was not important to students of any other nationalities, while neatness was only moderately important to the Arabic and Iranian students.

The Spanish speakers consisted of 3 students from Spain and 3 from Central America. For the most part, they seemed to share common experiences. In general, their writing instruction seemed to emphasize the personal and the expressive more than the instruction in other countries. Although their teachers did emphasize organization during evaluation, they were the only group who said their teachers did not spend a lot of time teaching organization, and who felt that organization was less important to their teachers when evaluating than originality and imagination. As mentioned earlier, they were also the only group who felt that persuasion involved expressing one's feelings honestly. One Spanish student said the biggest difference between writing in the United States and home was that in the United States she didn't get to express her feelings as much. The Spaniards and the Central Americans did differ in some ways, though. The Spaniards, for example, seemed to emphasize writing across the curriculum: one said, for example, that they had to learn to write to pass all the essay exams in their other classes. The Spaniards also, like the Japanese, emphasized literary reading. For their part, the Central Americans differed from the others by being the only group that did not write only for the teacher. In fact, they wrote more for themselves than for the teacher, which would reflect their more expressive tendency, and they felt they wrote for the teacher about as much as they wrote for others.

I hesitate to make much grander generalizations about these students, since I really lack a large enough sample for any except perhaps the Arabs. But what I have found is that there do seem to be some significant differences between the writing instruction here and in

other countries, as well as some significant similarities. Certainly these differences will affect how students from these countries perceive what we are asking them to do. I have long noticed that Japanese students adapt comfortably to writing journals, that Malaysians will do neatly and in great detail whatever I ask them to do, that Arabs will not stop talking long enough to write, and that Spanish students tend not to catch on to "treeing" as a method for organizing as quickly as all of the others, who seem to love it. Some of these differences have to do with individual personalities, but a lot, I am coming to suspect, has to do with how they were taught.

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Appendix A--QUESTIONNAIRE ABOUT WRITING FOR NON-NATIVE SPEAKERS

Name: Age: Major:

Nationality: Native language:

Language used in your native schools:

Length of time you have been in the United States:

Length of time you have been in IELP (or another English program):

Length of time you have been at UALR (as a regular student):

NOTE: THE QUESTIONS ON THIS SURVEY RELATE TO THE WRITING INSTRUCTION YOU RECEIVED IN YOUR NATIVE COUNTRY IN YOUR NATIVE LANGUAGE OR IN THE LANGUAGE USED EVERYDAY IN YOUR COUNTRY'S SCHOOLS.

PLEASE GIVE AS MUCH INFORMATION AS POSSIBLE. THANK YOU VERY MUCH.

1. Did you study writing in school? (Circle one)

   Every year Most years Some years Never

2. In what courses and years did you study writing?

3. How much writing did you do each year in your high school or secondary school? (Explain)

4. Besides school writing, what other sorts of writing did you do, and how much did you do per year? (Explain)

5. Were you given assigned topics? (Circle one)

   Always Usually Sometimes Never

6. Give 3 examples of assigned topics you wrote about:

   1. _____

   2. _____

   3. _____

7. Give 3 examples of topics you chose yourself:

   1. _____

   2. _____

   3. _____

8. What techniques did your teachers use to teach writing? (Circle as many as apply)

   a. We read and imitated examples of famous writers.

   b. We read and imitated examples of student writers.

   c. We re-copied examples.

   d. The teacher lectured.

   e. We wrote in class.

   f. We discussed writing.

   g. We read a book about writing.

   h. We learned patterns of organization.

   i. We practiced our handwriting.

   j. We wrote letters to other people.

   k. We wrote research papers.

   l. We read our papers out loud.

   m. We wrote in journals or diaries.

   n. We studied grammar and did grammar exercises.

   o. We memorized writing done by famous people.

   p. We gave speeches.

   q. We did workbook exercises.

   r. We read and corrected each other's papers.

   s. We studied literary writing.

   t. Other _____

9. Which 3 techniques from the above list were the most commonly used?

   Most common_____ 2nd most common_____

   Third most common _____

10. Please explain in detail the methods your high school teachers used to teach you to write.

11. Did your teachers help you before an assignment was due to come up with ideas? (Circle one)

Always Usually Sometimes Never

12. How did your teachers help you before an assignment was due?

13. Who was your audience when you wrote?

| | | | | |
|---|---|---|---|---|
| a. No one (circle one): | Always | Usually | Sometimes | Never |
| b. Teacher: | Always | Usually | Sometimes | Never |
| c. Self: | Always | Usually | Sometimes | Never |
| d. Friends/other students: | Always | Usually | Sometimes | Never |
| e. Other:_____ | Always | Usually | Sometimes | Never |

14. According to your teachers in your native country, what is the best way in writing to convince or persuade an audience of your position?

15. According to your teachers in your native country, how should a paper be organized? Please explain in detail.

16. Did you rewrite (change) papers in your native country? (Circle one)

Always Usually Sometimes Never

17. When you rewrote papers, what sorts of changes did you make?

18. Which of these things did your teachers emphasize when they graded your papers? (Circle as many as apply.)

a. Beauty of language

b. Clarity of main idea

c. Correct grammar and spelling

d. Expressing your true feelings honestly

e. Length of paper

f. Neatness and handwriting

g. Originality and imagination

h. Organization

i. Persuasiveness

j. Quoting experts and other sources

k. Truth of my ideas

l. Using good examples and details to illustrate main ideas

m. Other _____

19. Which three things from the above list were most emphasized?

Most important_____

Second most important_____

Third most important_____

20. What is the biggest difference between how writing is taught in your native country and how you have studied writing in the United States?

Appendix B
QUESTIONNAIRE RESULTS

Total subjects:77--46 Arabs (19 Saudis, 7 U.A.E's, 7 Omani, 4 Yemenites, 2 Jordanians, 2 Lebanese, 2 Syrians, 2 Palestinians, 1 Kuwaiti
4 Iranians
14 Japanese
7 Malaysian and Indonesian (4 Malay, 3 Ind)
6 Spanish speakers (3 from Spain, 3 from Central America)

In questions 1, 5, 11, 13, 16: 1=Never 2=Sometimes 3=Usually 4=Always
The number following the nationalities indicates mean responses.

1. Did you study writing?

| | |
|---|---|
| Arabic: | 3.24 |
| Iranian: | 3.75 |
| Japanese: | 2.92 |
| Malay,Ind.: | 3.57 |
| Spanish: | 2.50 |

5. Did you have assigned topics?

| | |
|---|---|
| Arabic: | 2.61 |
| Iranian: | 2.75 |
| Japanese: | 2.71 |
| Malay, Ind.: | 3.43 |
| Spanish: | 2.33 |

11. Did you have help before writing?

| | |
|---|---|
| Arabic: | 2.53 |
| Iranian: | 2.50 |
| Japanese: | 1.92 |
| Malay, Ind.: | 2.57 |
| Spanish: | 1.83 |

13. Who was your audience?

| | Teacher | Self | Others |
|---|---|---|---|
| Arabic: | 3.6 | 2.8 | 1.85 |
| Iranian: | emphasis on teacher | | |
| Japanese: | 3.42 | 2.85 | 1.5 |
| Spaniards: | 3.33 | 2.5 | 2.0 |
| Malay, Ind.: | emphasis on teacher | | |
| Cen. Amer.: | 2.00 | 3.0 | 2.0 |

16. Did you rewrite your papers?

| | |
|---|---|
| Arabic: | 1.95 |
| Iranian: | 3.33 |
| Japanese: | 2.02 |
| Malay, Ind.: | 2.57 |
| Spanish: | 2.00 |

8. What techniques did your teachers use to teach writing?
9. Which techniques were most emphasized?

(The percentage indicates the percent of respondents who checked this criteria as important; the ratings indicate which criteria were most emphasized.)

Arabic:
90%--------in-class writing
75%--------grammar, discussion
60%--------organization, handwriting
under 30%--workbook, lecture

1st--------in-class writing
2nd--------grammar
3rd--------discussion, organization

---

Iranian:
100%-------read student papers, read out loud
75%--------in-class writing
50%--------letters, speeches, grammar, workbook, discussion, handwriting,
0%---------recopying, research papers, journals, memorized, read literature

1st--------workbook
2nd--------in-class writing, letters, reading out loud

---

Japanese:
90%--------organization
75%--------in-class writing, journals, memorized
60%--------lectures, letters, literature, handwriting
under 30%--discussion, read each other's writing, student writing, re-copying, speeches

1st--------organization
2nd--------grammar
3rd--------lecture
5th--------journals

---

Malay, Ind.:
100%-------grammar
86%--------letters, lecture, discussion
71%--------in-class writing, organization, research papers, read literature, handwriting
under 30%--read each other's writing, read out loud, journals, recopied, read a book, memorized, gave speeches

1st--------organization
2nd--------discussion
3rd--------lecture

---

Spanish:
83%--------in-class writing, grammar
66%--------read models, read literature, handwriting
0%---------read student writing, memorized

1st--------grammar
2nd--------handwriting
3rd--------in-class writing

18. What did your teachers emphasize when they graded your papers?
19. Which were most emphasized?

(The percentage indicates the percent of respondents who checked this technique as important; the ratings indicate which techniques were most emphasized.)

Arabic:
75%--------grammar, organization, examples
60%--------clarity, neatness, truth of ideas
under 30%--persuasiveness, quoting experts

1st--------correct grammar and spelling
2nd--------organization
3rd--------clarity

---

Iranian:
100%-------beauty of language, grammar, organization, using good examples
66%--------clarity of main idea, neatness
0%---------originality, persuasiveness

1st--------correct grammar and spelling
2nd--------organization
3rd--------clarity of main idea

---

Japanese:
90%--------correct grammar and spelling
75%--------beauty, clarity, organization
under 30%--persuasiveness, quoting sources

1st--------clarity of main idea
2nd--------correct grammar and spelling
3rd--------organization

---

Malay, Ind.:
100%-------clarity of main idea, grammar
86%--------organization, originality
71%--------using good examples, persuasiveness
under 30%--expressing feelings, quoting, truth

1st--------clarity of main idea
2nd--------organization
3rd--------correct grammar and spelling

---

Spanish:
100%-------clarity of main idea
83%--------correct grammar, organization
0----------length, quoting sources, truth

1st--------clarity of main idea
2nd--------correct grammar and spelling
3rd--------originality and imagination